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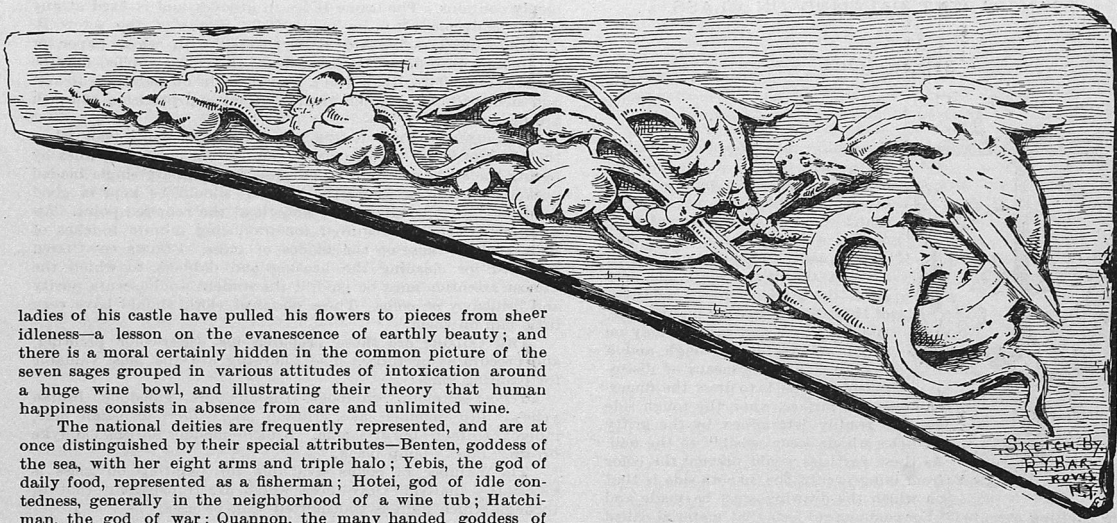
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ladies of his castle have pulled his flowers to pieces from sheer idleness—a lesson on the evanescence of earthly beauty; and there is a moral certainly hidden in the common picture of the seven sages grouped in various attitudes of intoxication around a huge wine bowl, and illustrating their theory that human happiness consists in absence from care and unlimited wine.

The national deities are frequently represented, and are at once distinguished by their special attributes—Benten, goddess of the sea, with her eight arms and triple halo; Yebis, the god of daily food, represented as a fisherman; Hotei, god of idle contentedness, generally in the neighborhood of a wine tub; Hatchiman, the god of war; Quannon, the many handed goddess of mercy; Inari, the fox god, the household deity in particular, and multitudes of others. Fairy tales are very popular, for no true Japanese man or woman ever ceases to enjoy a fairy tale, and strange, as it may seem, more than one of the stories familiar to English children may be seen exactly represented on fans of Japanese manufacture. Amongst these is one so closely resembling the story of Cinderella that as we know that our story has filtered through the French from ancient Egypt, we may also dare to wonder if the ancient Egyptians gave it to the Japanese.

Perhaps the artist is at his best on the reverse and less conspicuous side of the Japanese fan. The sketches are usually mere dashes of the brush, but in many of these hasty productions is the genuine artistic touch, not so apparent in the scraps of landscapes as in the caricatures of men and animals, the latter especially. Mice, rats, foxes, with crabs and birds, dressed in human costume and performing the functions of every day human life, are sometimes irresistibly laughable.

The landscapes generally represent well-known places, Fuji, Yama, the Peerless Mountain, of course coming in for a large share of attention, and presented from every point of view and under all aspects, while famous pilgrim goals and holiday resorts, lakes, mountains, and rivers, are also common. The little corner bits, too, merit attention, especially those which have flowers and birds as their subjects, the fidelity to nature being remarkable. The moon enters largely into the Japanese fan artist's composition, and he never wearies of introducing her, sometimes with the quaintest and most original surroundings, sometimes with poetic effect, looking down upon a revel of foxes, or tossed in a stormy sky, or quietly shining with the outline of her orb deftly broken by a pine branch, or an owl seated on a bough.

But to any one not a Japanese very many fans are incomprehensible. The reason for this is that, as the people love allegory, many a picture which seems to represent this historical or that romantic scene, in reality bears allusion to some contemporaneous event or political question. The foreigner, therefore, studying the picture is in much the same position that a Japanese would be in studying a cartoon of *Punch* without being acquainted with the accompanying letterpress. Again, many fans are decorated with scenes from novels and plays of the day, and this can only be distinguished by one thoroughly conversant with the written language; and, as the differences in costume are but trifling, we may often fancy that we recognize a famous legend or historical episode when, in reality, we are looking at a scene from the last thrilling sensational drama or the last absorbing novel.

MARBLING.

THAT marbling has not been made more available in interior decoration is owing doubtless to the indifferent skill ordinarily displayed in this branch of the painter's art. European practice affords evidence of the value of choice veined and figured marbles imitatively rendered as an adjunct both to architectural features of interiors and to furnishings. Well executed, they may be made to present a semi-translucent depth and softness, that in addition to variety in colors and forms, charm the sight. The painter skilled in marbling, able to put to full account the resources at his command, can come so closely to the representation of veins, markings and delicate glows of color that they seem to shine up from beneath the surface. Well, as frequently happens with a too neglected art, we have

to announce a sudden burial of genius in this line, and also what is not an unusual accompaniment, this decorative feature carried to somewhat of an extreme. A New York residence lately finished has its corridors, halls, vestibules, dados, columns, plasters and wall surfaces of apartments all marble, each room presenting either an imitation of different marbles, or when otherwise, one particular marble predominating. The marbles chosen for representation are rare and valuable, and the expert artists' have evidently worked from patterns of the real marble. The result is certainly unique. The dining room has the marbling of *rouge rot*, the white, blue, and blue gray tints first laid being glazed over with burnt sienna, Indian red on the light parts and Indian red and black and Indian red alone on the dark parts. The red seems floating on the gray as it does in the real marble. The stony effect is greatly added to by putting some of the lightest glazing color in small spots or patches upon the grays and whites here and there. Besides adding to the closeness of imitation, this imparts depth and variety to it. A reception room is set off with imitation of Sienna marble with some parts of rosy red tint mixed with yellow and vermillion and broken up with black dark reddish gray and yellow veins interspersed with transparent white veins like spar, showing how closely the brush can come to nature in a rich variety of tones of yellows reds, grays and purples softly blended and its pleasing veins and markings. The parlor is mainly finished of a dove colored marble, extremely grateful to the sight. The first layer of broad veins has been properly painted extremely thin and appear sunk several inches as they are traversed by a variety of fine veins traced over the whole surface, crossing each other angularly. A sleeping room is marbled a delicate fawn color producing a variety of different sized forms, having Indian red deposited between them, the edges having been blended with a softer, and then the whole traced over with a few thin veins of light and red. The library is marbled in imitation of Italian pink, here and there catching a rose-like blush, the color being broken up into sharp, angular, irregular patches of every size and shape, across many of which is a semi-transparent grain or marbling in yellow red and purple. But we need not go into further details. What we seek to point out is the excellent effect of good marbling, particularly on skirting boards, as dados, and on walls of halls and corridors. It is a means of enrichment not to be overlooked. Looking at the beauty of a series of figured marbles themselves one can only wonder at the effect of nature's alchymic powers which in the bowels of the earth by means of volcanic action and various subtle influences has steeped the lime composition in soft but glowing hues, traversed by veins or diversified by feathery or vapory wreaths or other markings, displaying a prodigality in what must be termed fortuitous design.

THE DECORATOR AND FURNISHER for July is rich in interesting reading and attractive illustrations. Transparency Printing on Linen is the subject of the opening article, and so thorough is it that any one familiar with painting can easily master this decorative branch of the subject. A kindred contribution is about Tapestry Painting. The longest paper is an installment of Henri Mayeux's work upon Decorative Composition. Ladies will be especially pleased with Table Decoration, the Home Workshop, and Random Notes.—*Rochester Herald.*

THE DECORATOR AND FURNISHER gives space for a contributor to say that "American floral individuality should be expressed in the mayflower." It is too shy, too brief, too rare. Besides, it is not strictly American.